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WORLD OF ART IN MOURNING.

Death of Lord Leighton, President of the Royal Academy of London.

Thackeray Recognized His Talent When He Was Studying at Rome.

"He Painted Many Noble Pictures, but His Life Was More Noble Than Them All."

A GENIUS OF GREAT VERSATILITY.

The "Corriabue" First Brought Him into Prominence as a Painter, and the "Athlete Struggling with a

London, Jan. 25.—Lord Leighton (better known as Sir Frederic Leighton), the celebrated painter, and president of the Royal Academy L. 1. Academy, is dead.

When Sir Francis Grant died, some seventeen years ago, it was generally supposed that Miliais would succeed him as president of the Royal Academy. But Miliais had married the divorced wife of John Ruskin and the Queen refused to receive her at

had married the divorced wife of John Ruskin and the Queen refused to receive her at
court.

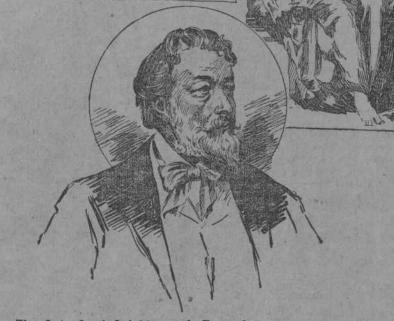
The president of the Royal Academy is a
very big man in London. He has not only
to be an artist of note, who can be relied
upon not to admit any radical innovations
into the august and conservative body of
which he is the head (such as recognizing a
Whistler or admitting a Burne-Jones into
its sacred circle until public optnion compels him to do so), but he must be a man
who is accustomed to the best society, can
gracefully dispense the hospitalities of the
Academicians, and a persona grain at
court. And, John Millais not being able to
fill all these requirements, Frederic Leighton was appointed to fill the vacant chair.
Under the circumstances no better choice
could have been made. In his native
tongue Leighton was able to build sentences perfect in form and full of harmony.
He spoke French, German and Italian fluentity, and Spanish almost as well. He had,
as Watts said of him, "painted many noble
pictures, but his life was more noble than
them ali." Throughout his career he followed the maxim he once gave to young
men, that "sincerity is the well-spring of
all lasting achievements, and no good thing
ever took root in untruth or in self-deception." He possessed a natural charm of
manner and great tact. He was remarkabiy handsome in face and graceful in
figure. In "Trilly" can be found an excellent portrait of him as he was in the
early seventies.

When Thackeray was in Rome in 1854 he



HE PAINTED WITH BRAINS.

THOMAS MORAN, landscape painter: In my estimation Leighton was the best of all English painters, with the possible ex-ception of Alma Tadema. The charac-teristics of the two were so entirely different that it may safely be said that each was really the foremost in his respective province. Lord Leighton was an example of what has not often occurred in the selection of the president of the Royal Academy—he was selected solely for his merit. And it should be added that in his case merit and everything that goes to constitute a gentleman went hand in hand. His refinement is amply perceptible in his work. His pictures were perfectly realistic, without being materialistic, which is the fault of the modern French realistic school. He was deeply versed in everything pertaining to the ancients. In fact, he seemed to and was so imbued with the chaste, maand was so imbued with the chaste, ma-jestic simplicity of Greek sculpture, that many of his paintings appear almost to be statues. This was, perhaps, his chief, or even only, blemish. In the "Spirit of the Sammit," which he painted in 1894, this characteristic seems to pervade the picture almost more than in any other production of his. It is the representa-tion of a vorum warms sifting on a mountion of a young woman sitting on a mountain top and guzing at the stars. The figure of the woman is so statuesque as to easily lead a casual observer to believe at the first glance that it really is a statue. But, although Leighton had very little affiliation with modern art, his



The Late Lord Leighton and Two of His Chefs d'Oeuvre.

The Late Lord Leighton and Two of His Chefs d'Oeuvre.

Lord Leighton (better known as Sir Frederic Leighton) was the seventh president of the Royal Academy, in London. Sir Joshua Reynolds was the first. Leighton was born at Scarborough, Yorkshire, in 1850. It was through the influence of Hiram Prederic Leighton. Critics may differ as to his rate in the devoted himself to art. The position of P. R. A. in London society is a very enviable one, and none filled it better than Frederic Leighton. Critics may differ as to his rate in the considered a man of remarkable gifts, who was one of the pariseon. There is one point, however, in which Leighton and the older British arised. They both painted "with brains," which. Sir Joshua used to say was the secret of success in his own case.

GRAN SMITH. Animal Painter, me of the greatest of the considered a man only of the carbor of the considered a man in England will be felt in all the circles, and be considered a malonal loss. In this country was as a portrait painter, one of the greatest of the considered a man in England will be felt in all the circles, and be considered a man in England will be felt in all the circles, and be portrait painter, one of the greatest of the considered a man one of the greatest of the considered a man in England was the secret of success in his own case.

The Late Lord Leighton (better known as Sir Joshua Reynolds was the first. Leighton was the seventh president of the Royal Academy, in London Critics may differ as to his rate in the devoted himself to art. The position of was the seventh president the president of the considered a man of remarkable died the precent, Hudanced twenty per cent, Japanese to filish the was made at the first her was none of the greate and none filled it better than the was prevent me finish the work which I began mands me to dole it an explation of my sins. If ind that He 's angry and with the dent the value of the filish and the was prevent. The finish the was made at the instance of the great dark was the sect

portrait painter, one of the greatest of modern artists. His work as a figure painter does not, in my estimation, reach to the height of that of Alma Tadema; but I should like to qualify this assertion with the addition that it does not lag very far behind. Indeed, in some respects, the choice is extremely hard, the work of both being so perfect. My present opinion concerning the relative mer-its of these two masters can scarcely be called final, inasmuch as I have only a rather superficial acquaintance with the rather superficial acquaintance with the work of Leighton. It is very likely that when I have seen and examined more of his paintings I may come to consider him as quite equal to Tadema. In any event, from what I have seen, it is no exaggeration to say that by Lord Leighton's death England has lost one of the most gifted man she has even reassessed. men she has ever possessed.

RENOWN CAME UNSOUGHT THEODORE WORES, JAPONNESQUE ART-

IST: I knew Lord Leighton-Sir Frederic, as he was then-very well. We were comrades in art and socially. We frequented the same clubs, lived in the same world and I was a great admirer of his peerless talent. Socially, he was very well fitted for the position which was ac-corded him, and artistically there couldhave been made no better choice. He never sought to make sensational impressions; his renown came to him unsought -simply through his own abilities. There was loss objection to be found with his work than that of any artist. He was very popular socially and artistically; he devoted to art. I remember when the Art invited him to the opening. He came and participated in the events, as well as all those that followed; made speeches, and was what we would call in this coun-try "one of the boys." His latchstring always hung outside the door; all artists were always welcomed at his house and his studio. All spoke well of him, and I believe that everybody will feel in England that he cannot be replaced. He was simply incomparable. He painted main-ly the classics. He was what might be properly called a mythological painter. I cannot compare Dore to him. Dore was sensutional; Leighton's works personined the repose. His two large freecoes on the walls of the South Kensington Musecum and his bronze nude figure of an pearls, for you must know that he was as

HIS LOSS A GREAT ONE.

BERT FULLERTON, VETERAN CONNOIS SEUR: Lord Leighton's works are combecause he was such a great artist that nearly all his works were readily bought in England. They commanded a very high price-from \$10,000 to \$20,000. There was no occasion for him to send any of his works to this country, although, I believe, he has had some on exhibition on a few occasions at the National Academy of Designs. He was one of the greatest artists in the world in his line. His style was portrait and interior paintings mainly. His loss to art is a great one indeed. I doubt if his "genre" can be replaced. He created a school of his own, in which he was paramount. I do not think we have any artist in this country that can compare with him in his style. 4.185 ___

A LOSS TO ALL ENGLAND. C. Y. TURNER, CENTURY CLUB:- The demise of Lord Leighton is indeed a great loss to art. I do not believe he can be replaced, at least, in his own line. He was a wonderfully well educated man; he spoke several languages. His style was painting figures, portraits and historical subjects. His great ability was fully recors of every description. It was because of his great talent as an artist that he was made a lord. His social position had nothing to do with the distinction he acquired in artistic, social and royal circles, for hefore he became an artist, he practically had no social position. Consequently, the death of such a man in England will be felt in all the circles, and be considered a national loss. In this country were such men—supposing we had his counterpart—to die, his loss would simply be deplored in artistic circles. There would be no royalty, no noblity, no aristocracy to mourn him. It would not be a national loss in this Republic. That is parily owing to the difference in our institutions, and parily due to the fact so general a recognition among the peo-

cierical departments at Police Headquarters and by sergeants in the various precincts in A VERY GREAT ARTIST.

Millionaire Brewer Busch Heard of the Springfield, Mo., Jan. 25.—Adolphus Busch, the St. Louis millionaire brewer, at the solicitation of President Fuller, of

Dorothy Dene, Who Made a Failure on the Stage Here, Posed for Many of His Best Pictures.

A tall woman, beautifully formed, with a skin firm and smooth and of that golden tinted white that Henner delights in, a head, Grecian enough to have furnished inspiration for one of Praxiteles's Aphrodites, with golden hair, violet eyes, such a woman is Dorothy Dene, whom Frederic Leighton made famous in many of his best-known paintings.

Hadden the acceptance of the gift. President Fuller, in open chapel, denounced the publication of reports about the affair and paid a high tribute to Mr. Busch his the meantilme, instructed his agent here to investigate and see if there was opposition to the gift, and if so, to withdraw it.

A secret meeting of students was held last night; and a committee appointed to wist! President Fuller and express their disamproval of the gift, and ask him to call a mass meeting of the students. This request was refused, but the students met and protested, and now Mr. Busch will withdraw his grant.

BRINGING HIS BODY HOME. Mr. and Mrs. John W. Mackay on Board the Normandie with the Remains

of Their Son.

the Top Notch.

STUDENTS OPPOSE A GIFT.

Protest and Withdrew the \$1,000.

Havre, Jan. 25.—The steamer La Normandle, which salled from this port for Says He Set Fire to the Matteawan Asylum for Criminals by Divine Command.

> He Threatens to Carry Out the Work He Began if the Inspiration Is Repeated.

SACRIFICE IN EXPIATION OF SIN.

Hospital Physicians Worried Over the Effect the Excitement May Have in Awakening the Passions of Other Desperate Lunatics.

Newburg, N. Y., Jan. 25.—The excitement occasioned by the incending fire at the Matteawan Insane Asylum, last evening, has not by any means subsided to-day, despite the smiling assurance. despite the smiling assurances of Superintendent Allison and his assistants that the is New York to-day, had on board the body of John W. Mackay, Jr., who was killed by of John W. Mackay, Jr., who was killed by being thrown from his horse at his chategu.

The effect of the confingration is clearly aided the in Hauge, in the Department of Sarthe, on October 18 last.

Mr. and Mrs. John W. Mackay, the parents of the dead man, accompanied the remains of their son.

Mr. and Mrs. John W. Mackay, the parents of the institution, and estends of the institution of the noticeable among all the patients in the FURS STEADY IN LONDON.

Advance in C. M. Lampson & Co.'s Prices.

Tennae convicts. C. F. Mitchell, the author keepers and assisted him in working the high pressure pump.

WOMEN WERE TERRORIZED. Advance in C. M. Lampson & Co.'s Prices

Means Fur Bearing Decrease.

There was a large advance in the price

Fron the moment of his capture by Fire—
man Sott, last evening, he has been constantly guarded by two keepers. He says

Mrs. Goodrich, the murderess, who first There was a large advance in the price of sable, mink, marten, fox and chin-chilla, at C. M. Lampson & Co.'s. sales in London during the past week. Mink ad-dent sincerity, 'God told me to do it. He

world. **

POLICE STATIONERY SCARCE.

Official Economy Is Said to Have Reached

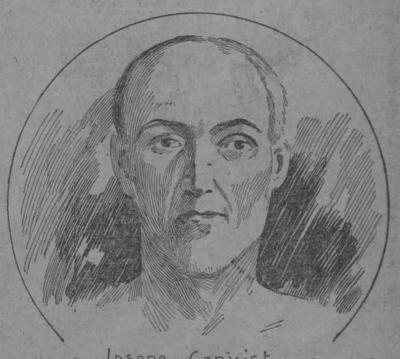
Official Economy Is Said to Have R

tioned the man closely, is of the opinion that Mirchell firmly believed that he had received a divine command to set fire to the building, thus preventing the performance and secrificing the fives of many who would have taken part in the enter-tainment.

HOW THE FIRES WERE SET. Mitchell had seldom had an opportunity of ommitting such a deed before, but yester-

MPRISON EL IN A BOX CAR. Miles's Scheme fr a Free Trip Came Near Being Disastrous.

St. Louis, Mo., Jan. 25. ries Mille a prominent citizen of Flor. 'ands by here from Cincinnati after being locked in a boxcar without food for two days. Miller Much dissatisfaction is being expressed the walls of the prison it does not seem money, and proceeded to take in the town



Insone Convict C.F. MTEChell

MADE THREATS TO LYNCH.

She was his favorite model. With all her charms of person, Borothy Dene is as affect of the great arisk. Who was devoted that the country in the co

blows. Friends of the two separated them, but not until Matthewman had scored first blood.

Drank Wine, Then Took His Life.

John Hepp, aged sixty-eight years, of No. 36 Camden street, Newark, committed stip in the past week had been moody and despondent. He did not go to bed on Friday night, but sat reading. Beside him on a table was a gallon of red wine, which he drank during the night. About 10 carry the case to the Supreme Court, or, of clock yesterday morning he took an old revised himself.

Set fire to that institution, similar to his nuttenpt of resterday. His mentif condition was so evident that in the early part of the tank a cutting the was sent to the insane payllon at Auburn, and later transferred to Mattempt of the was sent to the insane payllon at Auburn, and later transferred to Mattempt of the was sent to the insane payllon at Auburn, and later transferred to Mattempt of the was sent to the insane payllon at Auburn, and later transferred to Mattempt of the was sent to the insane payllon at Auburn, and later transferred to Mattempt of the was sent to the insane payllon at Auburn, and later transferred to Mattempt of the was sent to the insane payllon at Auburn, and later transferred to Mattempt of the was sent to the insane payllon at Auburn, and later transferred to Mattempt of the was sent to the insane payllon at Auburn, and later transferred to Mattempt of the was sent to the insane payllon at Auburn, and later transferred to Mattempt of the was sent to the insane payllon at Auburn, and later transferred to Mattempt of the was sent to the insane payllon at Auburn, and later transferred to Mattempt of the was sent to the insane payllon at Auburn, and later transferred to Mattempt of the was sent to the insane payllon at Auburn, and later transferred to Mattempt of the was sent to the insane payllon at Auburn, and later transferred to Mattempt of the was sent to the insane payllon at Auburn, and later transferred to Mattempt of the was sent to the langul of the was sent to the insane payllon at

Miss Dorothy Dene, Lord Leighton's Favorite Model. Miss Dorothy Dene was for many years Leighton's favorite model, and from her he painted many of his most famous figures. She came to this country two years ago, and appeared on the stage at the Theatre of Arts and Letters, but her beauty created more impression than did her dramatic art.

Royal Academy-"Millais, my boy, I have

you hard for the presidentship."

The versatile youth was at that time painting a picture representing Corriabne's "Madonna" being carried through the streets of Florence, it was exhibited at the Royal Academy in 1855, and, being a work of genius by an unknown artist, made somewhat of a stir in England. The Queen, who, judging by most of the purchases she makes and the artists she employs, is a Philistine, by some happy accident bought the picture, and young Leighton's fortune was started.

He became an Associate of the Royal cident bought the picture, and young Leighton's fortune was started.

He became an Associate of the Royal Academy in 1834, and five years later an Academician. It was about this time that he painted the reredos in Lyndhurst Church representing the "Wise and Foolish Virgins," in memory of a friend. As it was originally designed, Christ—the bride-groom—was represented with a wreath of roses on His brow. Mrs. Sartoris—a once celebrated singer and the mother-in-law of General Grant's only daughter—saw it. "Leighton," she exclaimed, "that wreath may be all right, but I don't leave this church until you have painted it out. If it's left there people will imagine it was done out of compilment to me." Mrs. Sartoris, when Adelaide Kemble first introduced "She wore a wreath of roses the first time that we met" to a public that raved over the song, but that was many years before. The wreath was painted out. Leighton—he had meanwhile become Sir Frederic—proved his versatility to the public by exhibiting his noble bronze. "Athlete Struggling with a Python," about the year 1880. It may be interesting to note that his first essay in modelling was for a monument at Floreace to Mrs. Browning. Another of his bronzes, "Needless Alarm," was exhibited at the Chicago Exposition, as was also his grand painting of "The Garden of the Hesperides."

though his technique was good, it was not by any means remarkable. There are many French technicians who surpass him in this respect; but even the best of these cannot be compared to him have already said that his work was realistic, but I wish to lay stress upon the qualification that his realism was not that of the moderns. There was nothing in anything be did that was commonplace or vulgar. He was poetical in every fibre, and if he had devoted himself to literature us he devoted himself to art, he would have ranked with the great writers of all time. For, I believe quired for making a perfect writer as work. Judging from Lord Leighton's most recent production, I should say that he had reached his zenith. But, although it is not likely that he could have surpassed himself had he lived longer, it is quite certain that he was in full pos-session of his powers up to the very last. There is not a stroke in any of his latest paintings that indicates the smallest diminution of any of his faculties. As to his merits, compared with such a master us Sir Joshua Reynolds, I can scarcely see how the two can be likened to each other at all. In fact, the methods of the age of Sir Joshin Reynolds were so entirely different from those of to-day that

execution was graceful and easy. It must be confessed, however, that, al-

institutions, and partly due to the fact that art in America has not yet sequired

J. JOHNSTON, ART COLLECTOR: Lore Leighton was more celebrated in his own his art was so well appreciated in England. Few of his works came to this country. He has had some of his works on exhibition here, however, One of them was exhibited in the main gallety of the National Academy of Designs, on the north, wall, at a recent exhibition, and it

attracted great attention on the part of artists especially, but from the public in general as well. I believe the Vanderbilts have two of his pictures, for which they are reported to have paid a very high price. There are two more of his paintings in the Metropolitan. He was indeed a very great artist.

LEIGHTON'S FAIR MODEL. Drury College, gave \$1,000 to the Pearson endowment fund, and objection was made

She was his favorite model. With all her MADE THREATS TO LYNCH.